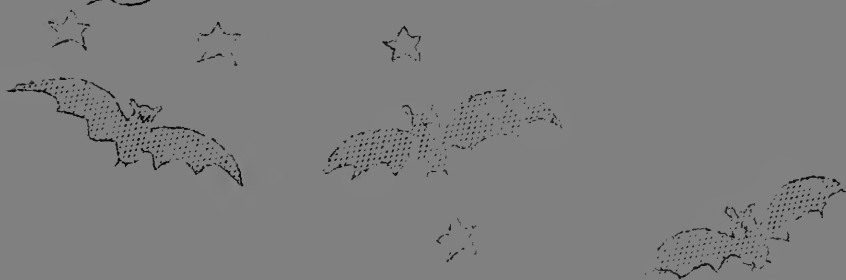


# NORTHERN MINKIE



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VOL. 3

NO. 3

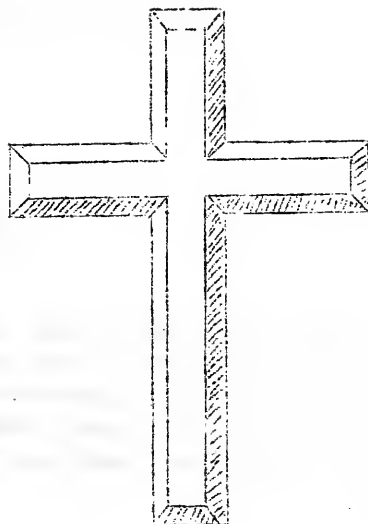
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*In Memory Of*

MARY SPRING - June 4, 1965

BILL BUNNING - June 9, 1965



by ED MOODY

Last night we had the privilege of listening to Al Warner, of Jamestown, Rhode Island, as he addressed the North of Boston Caller's Association. Each of his conclusions, written here as a mere paragraph, is meat for an article in detail, as each one hits the spike right on the head.

First, he analysed what he considers the causes of today's turmoil so apparent nationally and internationally in the large picture of the square dance movement. Attributing it to three factors, he listed:

Callers  
Record Companies  
Publications

then asked the gathering to place them in proper order; Who was the biggest offender? This question went unanswered, but left plenty of area for thinking on the part of those present!

Next, he compared the qualifications necessary for one to join a callers association today with the qualifications of 10-15 years ago, and brought out the valleys and crevasses that many caller's associations have fallen into to their own detriment. From his talk one got the mental picture of many of today's associations having set up barriers to prevent novice callers from joining them, similar to the barriers set up for member-

ship in fashionable Country Clubs. To enter the sacred halls of many of these associations a caller must have a big following - call for a couple of clubs and run a class or two, plus going many one-night stands. The programs of these present-day caller's groups consist mainly of a talk on methods of getting more recruits for classes, and dazzling displays by avid callers of the very latest in newly hashed up movements, as opposed to the programs of a decade or so ago, when everyone aspiring to be a caller was welcomed, and much time was devoted to helping these newer folks by having them call, and then constructively criticising in a pleasant and kindly way any mistakes, or suggesting possible improvements in his procedures. In other words, many of today's caller groups have decided that they have arrived and need not longer associate with those who are on the way up, regardless of how ambitious the climbers may be, nor how much latent talent they may possess. Again, this gave much food for thought.



Next, he touched on public displays - at gatherings - on TV - or wherever a demonstration set or sets might perform, going deeply into what appealed to a looking audience, and what type of dancing would appeal to them, thus making them seeds for joining and germinating in the movement.

On TV no proper evaluation can be gained of what appeals to the viewers, but scanning the faces of an uninitiated audience and listening to the thunderous or non-thunderous applause of the viewers of such a group

will give true evaluation. By actual experience and observation of audiences watching performances by both types of dancing, it is a definite fact that the public is agreeably impressed while watching smooth, easy flowing demonstrations of traditional dancing, while they are left in a perfect fog after watching a demonstration of today's hurly-burly rat racing complication of figures performed at 4-minute mile speeds. Watchers may marvel at the precision of movement of the fast hot-hash dancing done by rehearsed and trained dancers, but such an exhibition creates no desire among the watchers to ever become a part of the movement.



From here he described what a caller can see from the stage as he calls, and how, on one-night stands, he revises his program on the fly to appeal to the desires unspoken, of the paying floor. If he sees smiles and smoothness and a relaxed mental attitude all over the floor during and after each tip, he can tell that he is in the proper groove, but, if he sees strained faces who do perform the figures he is calling but without apparent enthusiasm, even though they loudly applaud after each tip he, if he is a master caller, will revise his program to fit the again unspoken desires of that paying floor. AND, generally, the smiles and cordiality are most apparent, even though the floor admits itself to be Hi-level, when good old smoothies are offered. The dancers who have been taught to gallop and trot in and out and out and in, don't realize that they are being exposed to good Dancing with a capital 'D', they only know they are having a heck of a good time, and that when the evening ends they are not exhausted - physically nor mentally.

That conclusion led to this: a man or woman has just about so much energy and mental capacity - and has some left over after the day's toil, to devote to recreation. If evening arrived and they have about 25% of this energy still in stock and attend a dance where the caller skillfully guides them through an evening which only uses up 20% more, they still have 5% left to go home and talk over the good time they had. However, if some caller places demands which use up 35-40%, they have to dip into tomorrow's supply and are not only tired out, but unenthusiastic about doing it again, because they get up next morning still tired. Thus, they only go dancing on a Friday or Saturday night when they might have a few extra hours to gain necessary rest by the following morning. Even too much hot-hash on a week end dance serves to discourage, and causes drop-outs for folks lose their enthusiasm when the application gets too rugged.



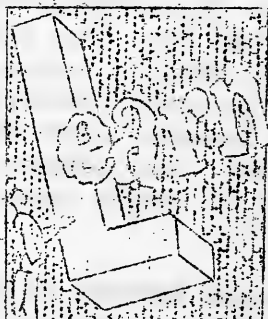
Next, he touched on nomenclature - particularly on the renaming of old traditional movements with terms which do not describe the movement and create confusion because travellers find that from place to place, movements they know well, have different names. Furthermore, recruits are forced to learn practically a new language in their 30 or more lessons before they can be accepted as CLUB DANCERS, which also adds to the mental tax of moving complicatedly at speeds beyond the sensible pace of real recreation.

Lastly, he touched briefly on the birth of today's callers; 20-30 lessons to learn how to dance; club mem-

bers for 90 days; then purchase of a P.A. system and they are callers who, within 90 more days are organizing beginners' classes, using for text books the hot-shot material appearing in the dance magazines. By comparison the callers who began 15 or more years ago, had danced for 20 years or more and then got drafted some night to call because the regular caller had bronchitis or something; then went on to make a study of the profession, which study never ceased, year after year.

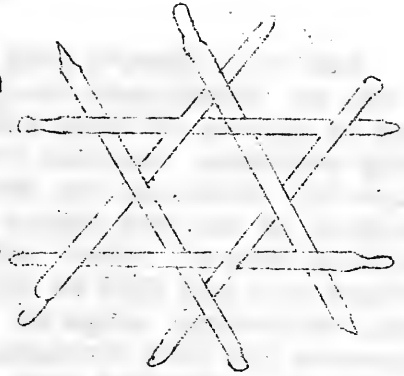
A school teacher must attend normal school for several years to be qualified to teach even the first grade and many continue to study during the summer to fit themselves for better positions in their chosen profession, but a square dance caller can name himself a teacher without any examinations or test to qualify himself. Many of our most revered callers have spent years, first dancing or playing in an orchestra, and attend many camps and discussion groups, ever zealous to improve their standing as a caller. Most assuredly they are not ninety day wonders. The years of study they put into their chosen field are a necessary adjunct to aid them in the skillful performance they present. We cannot prevent a half, or even a quarter trained man from advertising himself as a caller, but it would behoove Caller's Associations to reverse their present-day trend and welcome and attempt to improve the newer arrivals.

Al concluded by teaching four figures of the Loomis Lancers.





# HISTORY OF THE COUNTRY DANCE SOCIETY OF AMERICA



The Society was founded on March 23rd. 1915, at a meeting held at the Colony Club in New York, by a group of Americans inspired by the work of the English musician and folk dance and song collector, Cecil Sharp. During the next few months Centers were organized in Boston, Chicago, Cincinnati, New York, Pittsburgh and St. Louis.

Mr. Sharp had come to America to help Mr. Granville Barker with the New York production of "A Midsummer Night's Dream," having arranged the dances and music of the London production. When he was free to leave New York, he visited various cities on a lecture and teaching tour, and returned for the organization meeting of the American Society. In June a summer school was held at Eliot, Maine, in a camp on the banks of the Piscataqua river. Maine had abnormally wet weather that summer and the wooden shacks and dance marquees of the camp were blown down and flooded; but the group with undiminished enthusiasm moved to a Hotel and Conference Center some miles away and finished out the third week. It was evident that English folk dances were here to stay.

But Cecil Sharp's main purpose in coming to America was to investigate the possibility of the preservation in America of songs and music brought here by the early settlers. Material collected in the Southern Appalachian Mountains was brought to him by Mrs. John C. Campbell of the Folk School at Brasstown, N.C. With her help and that of other schools in the mountain area, between 1916 and 1918 he spent twelve months in the region, collecting songs in Kentucky, North Carolina, Tennessee and West Virginia. From nearly three hundred singers he collected over fifteen hundred tunes, many of them variants, about five hundred different songs and ballads. Often, where he had collected a fragment of a song in England, he found the complete song remembered here, and he also found many new versions that had been developed by the mountain people. At Pine Mountain, in Kentucky, he was introduced to the mountain form of the country or square dance - the Running Set. When he returned to the eastern states his lectures and demonstrations made many people aware of the value of their folk heritage. His work also helped the newly formed Society to discover that the English dances and songs that they loved were a part of the folk culture preserved and developed in this country; and American as well as English dances and songs became a part of the Society's repertoire.



Shakespeare Tercentenary celebrations in 1916 offered special opportunities to arouse interest in English dances. When the New York Center was invited to provide an English Interlude in Percy MacKaye's "Masque of Caliban", Mr. Sharp agreed to compose the scenario and direct the performance in the Lewisohn Stadium. This Elizabethan Mayday Festival was repeated in Boston, Cincinnati and St. Louis. In Boston the Interlude was directed by Miss Lily Roberts, who had come here from

England for the 1915 Summer School. She remained in America to direct the work of the Society in Boston and was assisted by Miss Dorothy Bolles, Miss Louise Chapin and others. When she became Mrs. Richard Conant, the direction was gradually taken over by Miss Chapin. In New York the teaching was carried on by a number of people including Miss Susan Gilman, Harry Curwen, Miss Sidney Parsons, Charles Rabold, Milton Smith and Kenneth Wheeler. But no one was able to give full time to the work, and in 1926 New York applied to England for a full-time organizer and teacher, and Miss Marjorie Barnett was appointed. At the end of a year she transferred to the newly formed Center at Rochester, N.Y. and taught more ris, sword and country dances at the Eastman School of Music. Her work at the school was supported by Dr. Melville Smith and had considerable influence on the standing of English dances and music in America. Two of the students, Philip Merrill and James Quillian have remained with us to this day. In 1927 Miss May Gadd came from England and was appointed director of the New York Center.



Summer Schools had been held at Amherst in 1916 and 1917 but had then lapsed. In 1927 the school was revived by a central committee which represented the various centers of activity. It continued in Amherst through 1932, and in 1933 the Society accepted the invitation of Mrs. Storrow, at that time its President, to move the school to Pinewoods Camp, on the shores of Long Pond, in Massachusetts. We have very happily continued there to the present time.

By 1933 the necessity for closer cooperation between the various groups became apparent. A central or-

ganization was set up with an office in New York, and the name of "The English Folk Dance Society of America" was adopted. This organization served mainly as a bureau of information and organized no activities except the summer school, and it soon became clear that more direct action was needed. At the 1937 meeting of delegates it was voted that the New York Center and the central bureau be dissolved, and that New York be reorganized as the national headquarters of the Society with a national membership composed of individuals, and groups known as Centers. The Society was to be governed by a National Council elected by the membership, including Center representatives. This reorganization went into effect in the Fall of 1937. Mrs. James J. Stowor was elected President and Miss Gadd was appointed National Director. Miss Susan Gilman retired from her office as part-time secretary and the Society's first fulltime secretary, Miss Catherine White, was engaged.

During these years, the research that we carried on showed us that the songs and dance forms found in the Southern Appalachian Mountains were but one expression of the tradition of American dance and song that existed all over this country, and that the English and American traditions were so closely interwoven that they could not be separated without loss to both. Another change of name for our Society seemed to be indicated - one that would bring together our American and English aspects. In February, 1940, the membership accepted the name of "The Country Dance Society" chosen because of its simplicity and because the term "country dance" is used to designate both English dances, and, as a general term, American contra and square. In May, 1940, we were incorporated as a non-profit organization. Later, the words "of America" were added to our title, to emphasize our national standing.



The world has seen many changes since 1940 and the Society with it. "The Country Dancer" magazine was born in 1940. It continued to 1943 and then became a mimeographed bulletin called "The Country Dancer in Wartime." The magazine resumed publication in the winter of 1948. During the war groups carried on a reduced program adapted to wartime conditions.



Pinewoods Camp was not held in 1943 or 1944. Many dance evenings were held for the armed services and square dancing gained many adherents. In July, 1943, the National Director went on leave of absence in order to join the USO. She returned to the Society in the summer of 1947, having first spent six months in England introducing American dances, and catching up with new trends in the English tradition.

In 1946 the Society suffered a great loss in the loss of its President, Mrs. James Storrow. But the appointment of Mrs. Richard Conant gave us another most valued President. During the war the national Society gave up its New York office and operated from the home of Dr. Margaret Stanley-Brown, at that time Chairman of the Executive Committee. We took another office in 1948 and moved to our present headquarters at 55 Christopher Street, New York, in December 1956.

Music as well as dance has always been a vital part of the Society's life. The growth of interest in this part of our work is indicated by the appointment of Mr. Philip Merrill as Music Director; and by the addition, to our two Dance Weeks at Pinewoods, of a Folk Music Week, with Mr. John Langstaff as Program Director, and of a week for Recorder and Viol players, directed by Mr. Eric Leber.

At the present time the activities of the Society are carried on by the national headquarters and fifteen centers in various parts of the country. Central gathering points are offered by Pinewoods Summer Camp, the Christmas Country Dance School at Berea College, and

the annual Spring Festivals held in New York since 1926, for a number of years at the Seventh Regiment Armory and then at Barnard and Hunter Colleges.

The Society recognizes fully the historical and educational value of the folk material and has been given great assistance by Miss Evelyn Wells, author of "The Ballad Tree," who has been connected with us since early days. But considerable emphasis is given to the recreational aspects. Here, as in England, we present our material, not as a museum piece, but with the knowledge that while its roots are firmly in the past, true tradition always adapts to current needs of expression. The Society's national connections has enabled it to bring here from England, on teaching and lecture tours sponsored by CDS, Mr. Douglas Kennedy, EFDSS Director, in 1939 and 1961, and Mr. S.A. Matthews, EFDSS Staff, for the year 1964-1965.

During the fifty years of our existence as a Society we have seen the interest in folk music, dance and song as an activity for all ages and types of people, increase steadily to its present lively state. It is a satisfaction to all of us to know that we have been a force in this program.



### THE DANCES

Most countries whose civilization has passed out of the stage of belief in the magic or religious qualities of ancient dance ceremonies, treasure their folk dances and music as a link with evolution and history, bringing a sense of continuity and security. As the faith behind the primitive religious belief weakens, the dances may not be abandoned, but they will change their character; the ritual changes into a folk art. Their continued use by present day people will depend on how successfully this has been done and to what ex-

tent the dances can be adapted to modern ways of living and thought.

The characteristics of the English folk dance, and its treatment during a period which offers a mixture of survival and revival, has made this possible both in England and in America. For fifty years the Country Dance Society of America has been working to hand on this heritage to the American people. An understanding of the technique and rhythmic quality of the dances has enabled it to preserve the fundamentals, while adapting the style to present day feeling. While some reconstruction was necessary, a great deal has been learned from observation in villages where the dances have been used by successive generations, each adapting them to its own needs. The English folk dance survives today in three forms - Country, Morris, and Sword.

The Country Dance originated in ceremonial circles and processions, but the magic patterns of intercrossing lines, circle, stars, and right and left weavings, adapted readily to group dance patterns to be used by men and women dancing together on any social occasion. They passed on to this stage many centuries ago. The steps are simple - walking, running, with lively jigging steps as variation. The fascination of the dance lies in its strongly rhythmic expression linked to group cooperation. Of first importance is the relationship of the man and his partner and of the various couples to one another, within the pattern of the dance. Innumerable combinations of basic figures have been worked out in sets composed of two, three, four, or any number of couples, dancing in square, circle, or line formation. Many dances have been adopted by city dancers from villages where they have been used by many

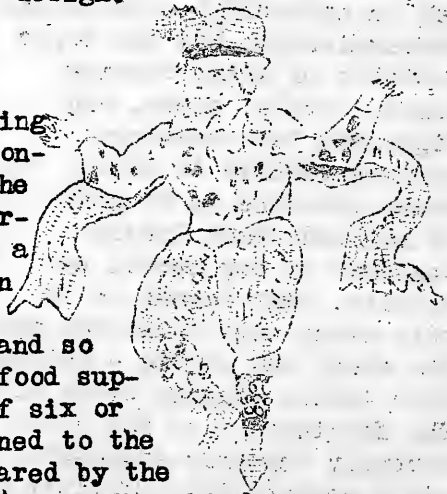


generations, often influenced by the Quadrilles of the 19th century ballroom. In these dances the patterns are usually simple and the rhythmic quality very strong. Scottish, Irish and English dance steps and tunes pass to and fro across the border and the water, with adaptations made by each people.

In the 16th century the dances spread from the countryside to the Court and the fashionable ballrooms; they were at their height of their popularity in the 17th and 18th centuries. As in America and in England today, new dances were constructed, and new tunes composed on the basis of the older forms. Between 1650 and 1728 nine hundred dances and tunes were edited and published by John Playford. Many other publications followed. Then as now, some of the new dances had a very short life and some passed into tradition and are still enjoyed. They owe their popularity to their delightful tunes and their ingenuity of design.

#### THE MORRIS DANCE

Coming from ancient Spring rituals concerned with the continuity of all life, it is the dance of the young men, interpreted by anthropologists as a kind of dynamo, furnishing an output of energy designed to quicken all growing things, and so ensure future fertility and food supply. Danced today by teams of six or more men, the magic is confined to the vitality and exhilaration shared by the dancers. Tapping sticks, waving handkerchiefs, and the jingling bells and gaily trimmed hats worn by the dancers, all add to the vital character of the dance. Based on a rhythmical jigging, the steps sometimes develop into leaps and turns demanding considerable skill. The patterns are basic and simple. Dances used to day are those of the Cotswold region for six men teams, or solo jigs; Lancashire and Derbyshire dances for larg-





er groups; and solo stepping or clogging dances. In America the dances of the Cotswold region are at present the most popular.

### THE SWORD DANCE

Linked together in a circle by their swords, the teams of five, six, or eight men weave patterns which culminate in the display of the swords woven into a star, and held aloft by the leader. Originally a part of a mid-winter folk drama in which the star or "lock" was the symbol of sacrifice; a victim or scapegoat died in order to rid the community of the accumulation of evil of the past year, and was later revived as a symbol of continuing life. The rhythmical team work of the dance, the changing patterns and the diversity of action which swings into unity of feeling and movement, has great appeal for present day dancers. The Country Dance Society uses both the longsword dances of Yorkshire and the dances with the flexible short swords and "stepping" of Northumberland and Durham.



### THE DANCES OF AMERICA

When the early settlers came here from England, Scotland and Ireland, they brought some of their dances and tunes with them. During the years many variations have occurred, and many new patterns and tunes have evolved. The most easily transplanted forms were the longways dances, for any number of couples dancing in pairs, and later, the four couple dance influenced by the ballroom Quadrille and its derivatives. The circle dance of the Southern Appalachian region, now known as the Running Set, may well be a form older than any now found in England. The Playparty or singing dance developed where religion frowned on dance music. On these foundations the wealth of Square and Contra dance pat-

perns now popular in America, developed. Beginning with the Running Set, the Country Dance Society, during the fifty years of its existence has steadily increased its knowledge of American forms, and today uses a great variety from all areas.

## RESEARCH AND BACKGROUND

In addition to its work in spreading knowledge of the dances, music, and songs of England and of America that are already known to it, the Society is constantly adding to its knowledge. It carries on research in the American material and keeps closely in touch with the work of the EFDSS in England. At its headquarters it maintains a research library which is available to its members and the general public. The library has a comprehensive collection of English and American dances, music and songs, and a good collection of books concerned with historical and folklore background.

## THE MUSIC

The Country Dance Society is fortunate in its heritage of dance music and songs. The famous Playford collection of 17th and 18th century dance melodies and the wealth of EFDSS collections of traditional English, Irish and Scottish dance and song tunes, as well as our own American contributions - particularly from the Southern Highlands and New England areas - provide an almost inexhaustible source of musical wealth.

In its use of this material the music program of the Country Dance Society falls into four main categories - folk singing, guitar and dulcimer, recorder and viols, and music relating to the dance itself. Instruction classes in these fields are held at the national Society's summer school, the Boston Center's June Weekend at Pinewoods, and in New York and elsewhere during the winter months. This same general program is followed at the two vacation schools conducted by our Centers in Berea, Kentucky, and Brasstown, North Carolina.

The continuing interchange of singers and musicians, over the years, between England and America, has been a vital factor in the musical life of C.D.S.

This focal point of music activity at the above schools acts as a springboard for our various events taking place during the year. Our song specialists are generous with their talents, participating in folksong evenings, festivals, and other special events. In New York City instruction in guitar, as related to folksong repertory, and in recorder - with emphasis on Renaissance and Baroque music - continues in bi-monthly classes at the Society's headquarters. The use of the recorder as a dance instrument was pioneered by the Society many years ago. The dance arrangements are encouraged and add interest and variety to the music. At Pinewood Camp, as at Berea and Brasstown, amateur instrumentalists are invited to join a class in dance-playing - a unique opportunity to be coached and to perform with the dance music staff.

#### THE COMPOSER

In the field of music, folk melodies have found their way into many compositions, classical and contemporary. Not only have composers found the beauty of folk song interesting for keyboard arranging but also as basic material for larger, more extended works for orchestra and chorus as well as opera and ballet. In our time, among the many composers who have used such material are Percy Grainger, Vaughan Williams, Benjamin Britten, Gustav Holst, John Powell, Aaron Copland, and Ray Harris. Agnes De Mille's recently premiered ballet, "Wind in the Mountains", with music by Laurence Rosenthal, uses the lively "Spitfire Reel" as a principal theme.



## THE CHOREOGRAPHER

Choreographers also have made use of folk dance themes, steps and techniques in many compositions, both classical and modern. Agnes de Mille's "Rodeo" and "Wind in the Mountains" and her dances in "Oklahoma" and "Brigadoon"; George Balanchine's "Square Dance" and "Harlequinade"; Frederick Ashton's "La Fille Mal Gardée" can be cited as examples. Martha Graham, Hanya Holm, Doris Humphrey, Jerome Robbins and Ted Shawn also have made clear that the ageless folk themes and movements are the basis of many composed works.

Courtesy of C.D.S.  
National Headquarters  
New York City



CALENDAR C.D.S. CALENDAR

- October 30 - Square Dance - Caller, Ralph Page  
 November 13 - Country Dance Party College Student Age  
 December 11 - CHRISTMAS FESTIVAL at Hunter College  
                   Final Event Of CDS GOLDEN JUBILEE YEAR  
 January 15 - Twelfth Night Party

All information from: Country Dance Society  
 55 Christopher Street  
 New York, N.Y. 10014  
 Tel. AL 5 - 8895

# WHERE DID THE SUMMER GO?



MENDOCINO, CALIFORNIA

Madelynne Greene's 4th annual Folklore Camp was held here at the site of a former CCC camp, June 11-20, 1965. It had the largest enrollment of the series to date - 135 for the weekend, and 85 stayed on for the full camp. The dance staff included: Madelynne Greene, C. Stewart Smith, Dick Crum, Ralph Page and Gordon Engler. Assisting were Dorothy Kvalnes, Jean Redpath and Henry Lash. With that line-up how could it miss?

In many ways this was the finest folk dance camp we have ever attended. The location was ideal and the climate was superb - daytime temperature averaged 60 to 70, while at night it was cool enough to see your breath, which made it ideal for dancing. The food was out of this world! Imagine 2-inch thick steaks or a huge roast of beef for an evening meal. Admittedly these were exceptional evening meals, but other meals were extraordinarily good. Dance fanatics will find this hard to believe, but Henry Lash, chief cook, was a hit of the camp. Everybody loved him.

Four dance sessions daily with five teachers kept everybody busy, but with a rotation of staff it also meant that each day saw a different teacher with a full day off. This was much appreciated by the staff and it

worked real well for a 10-day camp. Each afternoon too, saw Dorothy Kvalnes giving an interesting session on an analysis of folk rhythms. The world's foremost exponent of Scottish folk songs - Jean Redpath - was ready at all times to entertain us with some of her beautiful songs of the Highlands and the Hebrides. Her lovely voice certainly brightened up the days and after parties a great deal.

At mid-week we enjoyed a complete break from camp routine, driving down to Russian Gulch on the Pacific Ocean for a Hawaiian Luau. A few hardy souls went swimming, but the northern reaches of the Pacific are not conducive to ad lib water sports! That same night was a British Isles dinner and the dining hall was transformed into a medieval English manor house, complete with serving wenches, etc. It was the night we had the roast beef, which had been roasting over the coals in the fireplace most of the afternoon. Yum-yum!!

Several skits enlivened camp life and two outstanding ones were the Cinderella bit and the one depicting Rhine maidens in an hilarious take-off of "The Ring of the Niebelungen". (And we hope the spelling is right!) These skits were engineered by Dick Crum and Gordy Engler, two master hands in the art of tomfoolery.



We had a real wedding here the last afternoon of the session - yes we did too! It had been planned for months. Originally as a Polish wedding, but eventually a real folk dance wedding affair. The ceremony was performed outside the dining room in a grove of majestic roodwood trees and was really and truly impressive. The whole camp attended in gay-colored folk costumes; songs and music preceding the rites were given by campers. A full afternoon reception followed down in the dance

hall and from no one did we hear any complaints about the caliber of the dances or dancers. We believe that this wedding was a "first" of its kind at any folk dance camp in the country.

We won't try to predict just how much influence this camp is going to have on other west coast dance camps, but we're not afraid to predict a long and successful life for it, and let the influence go where it may. This year's staff is returning en masse next year, why don't you plan now to do so yourself?

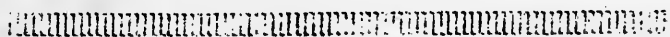


### MAINE

The five sessions of Maine Folk Dance Camp for 1965 could safely be divided into two sections and that is what we'll try to do. Sessions A,B, and C opened on June 19th, and closed July 9th, with a day's break in camp routine between each session. As usual, Maine Folk Dance Camp was held at Pioneer Lodge in Bridgton and, as usual a full enrollment at each session.

Dance staff for session A included, Mary Ann Herman, Nibs, & Jean Matthews, Dick Crum and Ralph Page. The last two flew in from San Francisco on Sunday of the session, and after 13 hours sleep reported for duty as fresh as daisies - well, almost.

This first session was notable for its ability to sing and for the large number of young people attending. And for a terrific thunder storm that wrecked the electric lights of camp so that we danced to the live music provided by Nibs & Jean Matthews and Tony Parkes for part of the evening's party.



## SESSION B

Dance staff for this session included: Mary Ann Herman, Dick Crum, Ralph Page, John Sejda and Madelynne Greene. Berthe Bak also taught a few Danish dances during the week. John Sejda was a newcomer at Maine Camp. His "Hej Na Moscie" was an immediate hit, as was a "Polonez" both being done to beautiful music via tapes.

We missed the Matthews at this session, but John Sejda and Madelynne Greene sure took up the slack. Henry Lash flew in from California with Madelynne to join the kitchen crew. At midweek Mary Frances Bunning drove in from Colorado Springs completing the roster of permanent staff members. And this is the time to say that we never fully recovered from the tragic passing of Bill Bunning on June 9th. Bill had been associated with Maine Camp almost from the beginning. All of the veteran campers missed him and his gentle helpfulness in all phases of camp life. The staff, having known him longer and better, missed him most of all. It was not the same without him. It can never be quite the same again.



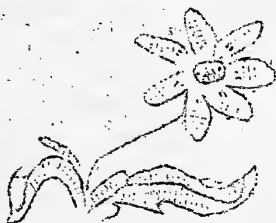
## SESSION C

Mary Ann Herman, Dick Crum, Madelynne Greene and Ralph Page made up the dance staff for this session. The group seemed especially able and willing and for some reason all of the teachers really poured it on. Not in sadistic glee, but because the group was able to take it. It was one of our better camps and those who came should remember it with pride.

The highlight of all three sessions came on Wednesday night when the camp gave their annual festival in the Town Hall for the benefit of the Cumberland Hospi-



tal. A turn-away crowd jammed into the building and enjoyed proceedings from beginning to end. A folk costume style show boggled the eyes of the ladies present and even opened the eyes of a few men no matter how close they tried to look. Demonstrations and general dancing alternated throughout the evening. The demonstrations ended with the most hilarious "Oxdansen" we've ever seen anywhere, and we've seen a good many!



## SECTION 2 - SESSIONS D & E

Mary Ann Herman, Nelda Drury and Ralph Page were the dance staff at the beginning of the August sessions which opened August 16th, and ended August 27th. They were joined midway through session D by Jane Farwell the founder of folk-dance camps in this country, and at the last session by Matteo and Carola.

The opening night was a night to remember by all who were there. You see, Nelda was finishing a tour of the east with a group of dancers from San Antonio, Texas College and had brought all of them to camp for the first night. At the evening party they did their complete performance, exactly as they had danced it at the New York World's Fair a few days before. The kids danced well and with a lot of enthusiasm. Certainly they were a credit to their teacher, Nelda, their college and their city. Ole!!

For the first time in some years, Manuel Falcon was here for both these sessions. With he and Nelda both here at the same time, you know that the Mexican parties perked up, and the Mexican meal, down by the lake front the last session was delightful in the outdoor setting.

And to add a little more frosting to the cake, in mid-week, Jane Farwell joined us for the rest of the session and most of the last. The German party that she led was a delight and a joy to all veteran campers. It has been said over and over again that there is but one Jane Farwell, and she proved it again this year.

Matteo and Carola were new additions here and made themselves right at home immediately. We have never considered that Castanets were much of a musical instrument but at one of the evening meals these two artistes gave a performance with musical background that fair left us speechless with wonder and amazement. The applause at the end lifted the ceiling of the dining room a good two inches. And we would be grossly in remiss of our duties if we failed to mention the excellent flute playing of Judy Agin. That wisp of a girl demonstrated several times that she is a near-master of this difficult instrument.

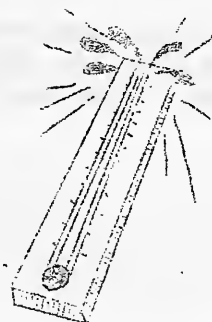
Meals at all sessions were excellent and it would be wrong to single out a particular meal as being the best one. It sure was no place for a calorie counter! A special mention must be made of a roast beef dinner we had one night. The occasion was Mary Ann's birthday and we do hope to be around for many more. And of course - the last night Smorgasbord at each session was terrific. It must be seen to be believed. No camp in the country, bar none, can approach this meal.



## NEW HAMPSHIRE FALL CAMP

September 8 - 13 were the dates that we gathered together again at The Inn at East Hill Farm, in Troy, N.H. for our 16th annual New Hampshire Fall Camp. The dance staff included, Rod Linnell, Conny Taylor, Andor Czompo and Ralph Page, and this quartet kept us in high gear throughout the entire camp. When we weren't dancing, we were doing handcrafts under the expert leadership of Mary Frances Bunning. It seems to be an ideal arrangement, and the physical layout of the Inn is such that lends itself well to the combination of dance and crafts.

A capacity group of 75 plus staff assured everyone of a good time without getting overked. Ideal weather prevailed throughout camp with the exception of a single day when it was hotter than Tophet and humid to go with it. The outdoor swimming pool was the most popular place in camp that afternoon.



We enjoyed the mystic maze of Rod Linnell's double squares, and for a while believed that we had mastered them until we allowed our mind to wander at one point and discovered there were five "right hand men" making a star instead of the customary four! Oh well, next time, maybe? And Ralph presented three old-time contra dances that he'd dug out of old manuscripts the past winter. All were most danceable and fun to do, especially "Ashley's Pride", with its double figure eight figure. That one is definitely NOT for a beginner group. Andor had us dancing Hungarian figures before the camp ended

with at least a fair amount of finesse. It takes more than a casual exposure to them to become at all proficient, though the experience was certainly worthwhile, and convinced some of the sceptical that Hungarian dancing is fun to do. Conny presented sort of a potpourri of European folk dances, all of which were well liked and rounded out the dance program nicely. Crafts were as popular as ever and Mary Frances sure had a room full of campers making all sorts of things. Many a family Christmas tree is going to be decked with gifts made at Fall Camp.

A delightful highlight were the half hour's program the last two nights of camp, before the evening's dancing started, when Ruth Schenck and Bess Koval got all of the youngsters onto the floor and romped them through special children's dances. It brought happy smiles to the older people on the sidelines, and darned if it didn't get a few of them out onto the floor to dance with the kids.

As usual, the food was tremendous and if you left the table hungry it was your own fault! Guess Ada will have to publish another cookbook of favorite camp recipes before too long!



#### STOWE, VT. WEEKEND

The last weekend of September - 24 to 26 - found a larger than usual group driving the length of this beautiful state to share the delights of the Stowe weekend. Directed by Conny and Marianne Taylor, they were ably abetted and assisted by Rod Linnell, Dick Crum, Ralph Page and Karl Wegman who presented some "showcase" dances that ran the gamut from easy to difficult but all of them real fun to dance.

# FOR SALE

Musical Miver Fun - \$1.00

by Ray Olson

Dancing Back the Clock - \$1.50

directions for 94 Old Time English Round Dances

5 Years of Square Dancing - \$2.50

compilation of squares in Sets In Order

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

World History Of the Dance - \$4.00

by Curt Sachs - A MUST for serious students

Betty White's Teen-Age Dance Book - .50¢

by Betty White

Latin American Dances - \$1.00

by Leona Lehman

The Round Dance Book - \$5.00

by Lloyd Shaw

New Hampshire Camp Notebook - \$1.00

200 dances - square - contra - folk - songs - recipes

New Hampshire Camp Fare - \$1.50

by Ada Page - favorite recipes at N.H. Camps

Country Kitchen - \$1.75

favorite recipes of Monadnock Region of N.H.

Order Any Of The Above Material From:

Ralph Page, 117 Washington St. Keene, N.H. 03431

ROD LINNELL'S FIFTH ANNUAL FALL DANCE WEEKEND

Where: The Inn at East Hill Farm, Troy, N.H.

When: Dinner, Friday Night Nov. 5 Through Dinner  
Sunday Noon Nov. 7, 1965. SIGN UP NOW!!!!

Who: Rod Linnell with Square Dances; Ralph Page with  
New England Contras; Ted Sannella with Folk Dances and  
Host Parker Whitcomb (with a famous Saturday night hos-  
pitality hour). Bill Tompkins Again With His Nature  
Slides. SPECIAL BIRTHDAY PARTY FRIDAY NIGHT.

Cost: Excellent country style dining, comfortable ac-  
comodations, all dance classes, parties, and facilities  
- INDOOR HEATED SWIMMING POOL - all for \$32. per person.

For reservations: Write at once to Parker Whitcomb, The  
Inn At East Hill Farm, Troy, N.H. phone 603 242-6495.

Further information from Rod Linnell, Peru, Maine.

Come and join the fun. You'll be glad you did!



ANNUAL KOLO WEEKEND AND FOLK FESTIVAL IN NEW YORK CITY.

Thanksgiving weekend - November 26, 27 & 28, 1965

For further information write Folk Dance House  
108 West 16th St.  
New York 11, N.Y.



15 th Annual - 1965 - 15th Annual

"YEAR END CAMP"

December 29th to January 2nd.  
At Masonic Hall, in Keene, N.H.

STAFF

DICK CRUM - Balkan Dances	CONNLY &/or MARIANNE TAYLOR
ROD LINNELL - N.E. Squares	General Folk Dances
RALPH PAGE - Contras & Lancers	GORDON TRACIE
	Scandinavian Dances
ART SCHRADER - Folk Songs	RICH CASTNER - Historian

COST FOR FULL CAMP - \$39 per person, which includes all meals (except breakfasts) instruction, parties, late snacks. It does NOT include cost of room.

Camp starts with evening meal Wednesday, December 29th and ends with noon Smorgasbord dinner January 2nd.

REGISTRATION - To assure a place at camp please send \$10 deposit per person to ADA PAGE, 117 Washington St. Keene, N.H. Deposits will be acknowledged, and returned, if, for some good reason you are forced to cancel. Deadline for cancellation is December 20th 1965.

For more complete information and folder write at once to: Ada Page, 117 Washington St. Keene, N.H. 03431

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Conny Taylor, 62 Fottler Ave. Lexington, Mass., announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at VO2-7144

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THE THISTLE

A Magazine For Scottish Dancers

Descriptions - Background - History

Times And Places For Dancing In Canada

Six Copies Per Year, \$1.25

3515 Fraser St. Vancouver 10, B.C.

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The Canadian Folk Dance Record Service carries a full line of NEW SCOTTISH RECORDS. Write for their list at 605 King St., West, Toronto 2B, Ontario, Canada

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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. ALSO, any old-time music, for violin or full orchestra. Dance music only please. Send to:

Ralph Page, 117 Washington St. Keene, N.H.

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NEW ENGLAND STYLE SQUARE & CONTRA DANCE with Ralph Page, caller, every 2nd & 4th Tuesday of every month at the Boston, YWCA, 140 Clarendon St. Boston, Mass., All welcome. Come One Come All

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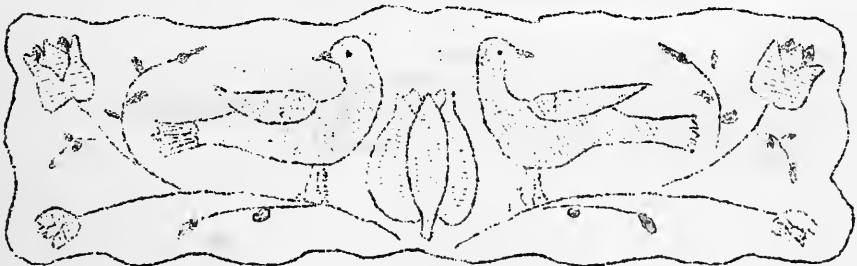
All events were held in the Stowe High School, and both evening parties saw about as many spectators from the town who came to admire and envy, as there were full time campers. Several dances "for all" brought the visitors from the stands to join with us on the floor and this is the way to build good will and to influence newcomers to join a group.

Two hours of Saturday afternoon were devoted to three-part yodeling, led by Werner von Trapp, who has just recently published a book of the same. Saturday night's supper was at the Stowe Congregational Church - and prepared by the ladies of the church. It was fun to sit down for a meal as a group.

Karl Wegman's folk dance orchestra proved a decided hit at the Saturday evening's party and deserved all of the words of praise heaped upon them for their efforts. This group definitely has good potential and a lot of promise for the future. We even saw Conny and Ralph joining in on the bass viol a couple of times during the evening! The Taylor's folk dance group demonstrated several dances during a break in the program.

A pleasant surprise was the visit of Germain and Louise Hebert, of Montreal. They were prevailed upon to show a couple of their French "Bourrees" at the evening party. We predict that you'll be hearing more about this talented couple before you're much older.

And that is where the summer went!!



# THE TIGHTWAD BRIGADE

by Pat Pending

I watched with int'rest the cashier,  
Her mouth dropped open and wide,  
When a gang who looked just like Beatnicks  
Galloped "For Free" to inside.



Now each one carried a casing,  
What's in them one plain couldn't guage,  
But they and their gals passed the cashier  
And made a bee-line for the stage.

The caller had hired good music  
Piano - a bass and a fiddle,  
But soon he got more than he asked for  
On top - both ends and the middle.



Some opened their cases and yanked out  
Banjos and fiddles and bows;  
But others had nothing in cases,  
Annie Oakleys disguised - I suppose.

They proceeded to augment the music  
With gadgets a bit out of tune,  
Which they plunked and they bowed with a fervor  
Though oft times too late or too soon.

After a couple of dances  
In which they did horrible stuff,  
They figured they'd paid for their passage,  
Cased up and called it 'Enough'.



Yes, one by one they retreated  
 To the thing they'd really come for.  
 They joined in the contras and quadrilles,  
 Dancing - not music - their chore.

Each week they pull the same wrinkle,  
 As Free Loaders they really are beauts,  
 As they travel to many nice dances,  
 But they're getting too many recruits.

Who tag along in the vanguard,  
 But can't play a chord nor a note,  
 Just carry a case that is empty,  
 While riding the Free Ticket boat.

A sigh of relief from the caller,  
 Who has stewed in the terrible heat,  
 Their coming had tossed him like crazy,  
 But now he was back on the beat.

The cashier was still in a tizzy,  
 Just what was that screw-ball parade  
 Who galloped by her without paying?

#### WHY

"The Charge of the Tightwad Brigade."



# SQUARE DANCE

## OPEN UP YOUR HEART

As called by Don Armstrong - Longhorn 104

"Dances Of The Fifties" are all the rage right now.  
This is one of the best of them.

A. Join hands and circle left, it's eight hands around  
Stop! Swing your partner now, swing her round and round  
Then promenade your pretty little lady  
Take her home and serenade her  
"OPEN UP YOUR HEARTS AND LET'S BE FRIENDS."

B. Head two couples star right, lead your lady through  
the sides  
Go round the girl, form your star again, go once around  
Go back through the same two, around the boy and then  
Join the sides and circle four hands round and round  
Now open up those fours, circle eight hands round  
Stop! Swing your corner lady, swing her round and round  
Then promenade that brand new lady, take her home and  
serenade her.  
"OPEN UP YOUR HEARTS AND LET'S BE FRIENDS."

C. It's left hand round your corner, right hand round  
your own  
Four gents left hand star, go once around your square,  
then  
Right hand round your partner, allemande left with your  
corners all  
Come back, swing your partner now don't you let her fall  
Then join hands - repeat "A" to finish break and ending.

Sequence: A. B. Twice for heads, C. B. Twice for sides.  
C.

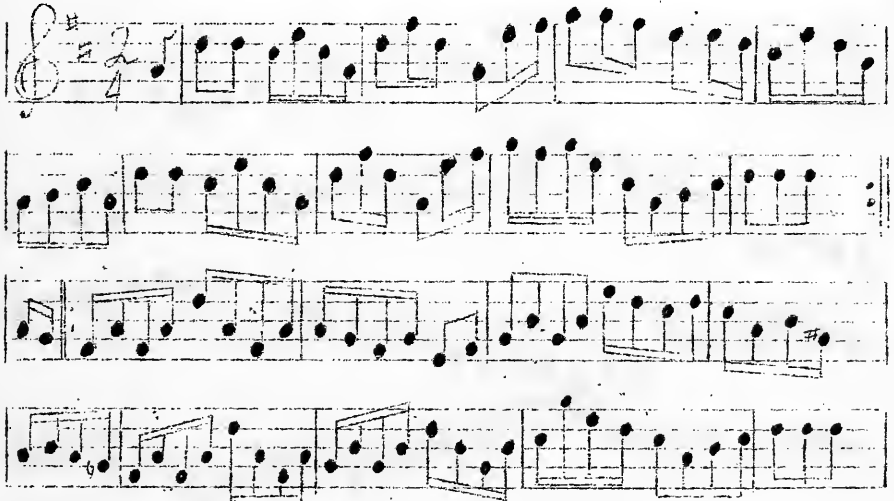
# CONTRA DANCE

## GENET'S RECALL

From the "New Collection of Country Dances" by John  
Burbank, 1799

Suggested music: Band 1, side 1 "Scottish Dance Time"  
Vol. 2. Sparton SP 216

If you're lucky enough to have good live music try this,  
called "Jack's Delight".



Couples 1,4,7, etc. active. Do NOT cross over.

Down the outside and back

Cross over, pass one couple, balance & swing the next

Balance and swing partner in the center

Up the center with partner and cast off

Right and left four.

This is even better as a duple minor with every other  
couple active.

# FOLK DANCE

## THE CEILIDH

A contemporary country dance composed by Hugh Thurston, of Canada, in collaboration with a friend from New Zealand. We learned it from him at Mendocino Camp, 1965.

Music: Any good strathspey, such as band 2, side 1 of "My Scotland". Capitol T-10014. One of the tunes is, "Birks of Invermay", a beautiful strathspey.



Formation: Sets of 2 cpls, facing each other in a double circle. inside hands joined with partner's, shoulder ht. outside hands hang freely at sides.

- M. 1-2 All dance strathspey setting steps to R and L  
 M. 3-4 Join both hands with opposite and dance once around CW with 2 strathspey steps. (R.L.)  
 M. 5-8 All circle 4 once around CW with 4 strathspey steps  
 M. 9-12 All do si do around opposite, 4 strathspey steps  
 M. 13-16 Join inside hands with partner, dance 2 Highland Schottische steps, 1 diag fwd. R, 1 diag fwd l. progressing to next couple. (M pass L shoulders.)

# FOLK SONG

## THE ISLE OF MAN SHORE

Not too old, this ballad is well known in Maine woods.



On the Isle of Man shore, I carelessly wandered  
One Saturday evening when calm was the air;  
I saw a fair maid with a child in her arms,  
Inclined to the rocks, her grief to declare.

With sorrowful accents, I heard her complaining,  
Saying: "Willie, dear Willie, come back unto me";  
Then again she exclaimed, "Oh, no more shall I see him,  
My own dearest Willie lies under the sea."

From the Quays of Den Darken, a steam packet sailed away  
Bound unto Liverpool, last Wednesday set sail;  
The weather being fair as the land disappeared,  
Our hearts they were merry, both gentle and gay.

But the night coming down, both darksome and dreary,  
The wind had increased to a terrible storm;  
"Look out for the lighthouse!" the captain he called out  
"I fear that this night we shall all suffer harm."

The seas rolled like mountains, no shelter to fly to,  
The ship by the billows was tossed to and fro;  
Two men were swept over into the main foaming ocean,  
While women and children were crying below.

Some fell on their knees, Heaven's mercy imploring,  
 And some lay insensible, or sunk in despair;  
 The seas loudly roaring, the sailors all swearing,  
 And when that they heard us, they mocked at our prayer.

But my Willie stood by me, to cheer and protect me,  
 While my helpless infant I pressed to my breast,  
 We shouted for aid, but no help could come near us,  
 So now, tender Christians, think of our distress.

Two boats were launched out in the main foaming ocean,  
 In one of them was my infant and I,  
 But before they reached the shore, they were all over-  
 whelmed,  
 And soon in the deep, forty bodies did lie.

But my Willie being brave, to the ship he returned  
 again,  
 And I was safely landed on the Isle of Man shore;  
 But to save his old father, his own life he ventured,  
 Now, alas, I am doomed to behold him no more.

And now I am left a poor discontent widow,  
 Scarce one year in wedlock as you plainly see;  
 To beg for my bread among hard-hearted strangers,  
 May Heaven smile down on my infant and me.



A cumulative index for the first two years of ABSTRACTS OF FOLKLORE STUDIES has been published. Distributed free to subscribers, the index is available from the American Folklore Society, Bennett Hall, University of Pennsylvania, Philadelphia, Pa. at a price of \$1.00. The national and international coverage of ABSTRACTS has expanded considerably and now includes journals from most areas of the world. In order to continue the expansion, ABSTRACTS seeks additional abstracters in Oriental, Slavic, Scandinavian, Spanish and Middle Eastern languages. Interested scholars are invited to correspond with the Editor, ABSTRACTS OF FOLKLORE STUDIES, Bowling Green State University, Bowling Green, Ohio, U.S.A.



# HERE WE GO

# AGAIN

by Ralph Page



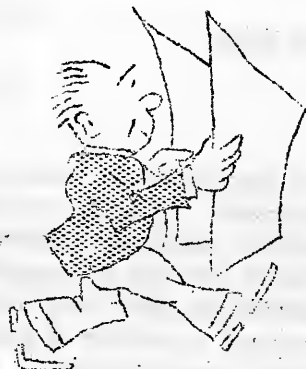
A decade or more ago several would-be big shots in the square dance movement thought that it would be a wonderful idea to have a National Square Dance Association. Many of them lived in the mid-west, and at one of the Square Dance Festivals that was being sponsored by WLS radio station, called together a meeting to discuss said idea of a National Association. I have a copy of the minutes of that meeting at hand and know exactly who said what, and who was for and who was against the proposal. To the consternation of the "would-be's" most of the attendance either violently opposed it or were only luke warm toward it. Then, to compound their consternation still further, a few of the real big shots in square dancing appeared in opposition - including Dr. Lloyd Shaw, via tape recording. The meeting did not accomplish it's purpose and nothing has been heard about a National Square Dance Association from that day on, to the present time.

Not heard of that is, until the September issue of American Squares was mailed out to its subscribers. On page 7, Editor Arvid Olson says in "Between Tips":

"Square dancers are vitally interested in the future of their hobby. Our readers are concerned about improving their leadership capacities. Our readers are

interested in how new material is presented and promoted. Our readers overwhelmingly feel that a National Square Dance Association is necessary.

"Because of the tremendous interest in a National Square Dance Association, AMERICAN SQUARES is in the process of exploring the possibilities of organizing such an association. Complete information about this is included in this issue. We know our readers are as interested in this project as we are. We will keep you fully informed."



The "Complete Information" promised in the editorial is found on pages 10-11 of the same issue.

"The National Square Dance Association is being organized to fulfill a need that has become more and more apparent during the past five years. The Association will be a non-profit corporation dedicated to the promotion of square dancing.

The principal goals of the National Square Dance Association are:

- 1) To unite the square dance movement.
- 2) To promote square dancing.
- 3) To help local, state, and regional callers' and dancers associations function more effectively.
- 4) To analyze material.

So here we go again! Perhaps the modern-day square

dancer has been brain washed enough to swallow the bait. We hope not. This is too big a country for a National Square Dance Association to be effective in anything more than name. Would it give equal time-value to contra dances? To Appalachian Big Circle dances? To Play-party games? To mixers? You know very well that it could not and would not do anything of the kind. Yet each one of the categories is an important part of the over-all square dance picture.

A National Organization can do nothing for a regional organization that a regional organization cannot do for itself - and better.

The best way to promote square dancing is at the grass roots level - from the bottom up, not from the top down.

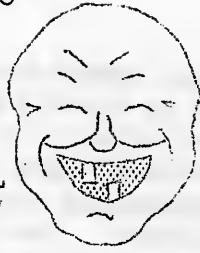
To analyze material? "The Association will strive for standardization of accepted material". Hah! Who wants to play God and say "This is the way this figure will be done"?

American Squares goes on to say: "As a result of our National Square Dance Survey, American Squares has determined that over 70% of the people in the square dance field favor a National Organization. Is anyone naive enough to really believe that? Take any figure you want from five to thirty million square dancers. Do you believe that their survey went to each one of these dancers? The postage bill must have been astronomical! Do you really believe that over 70% of these dancers care more than two hoots in a rain barrel about square dancing beyond their own club area? Actually they could not care less.

Who needs it? Aside from a circulation gimmick?



# THE FUNCTION OF A FOLK FESTIVAL



by William Hugh Jensen

There is no one in the world so urbanized, so "civilized", that every spark of folk instinct has been extinguished within him. In fact, in everyone there remains, however misunderstood, a capacity for the appreciation of folk art, folk expression, and folk performance. And there are some individuals in whom the folk elements burn undiminished and unrestrained; these members of our society are the doers, the artists, the performers, even the revivers, of our folk traditions.

The function of a folk festival is to bring together, as audience, those people in whom there lingers at least the appreciation for folk culture. Folk dance, folk tale, and folk song are all performances and as such imply not only a performer but also an audience. It is the duty of the folk festival to bring together at one time and in one place the audience and the performer without which the folklore experience (or for that matter, any other artistic experience) could not exist.

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A folk festival recognizes great performers and great performances. It also gives to the new performers and the new performances opportunity without which any art form would die - the opportunity to be heard and to be seen.

Folk festivals do not preserve the folk - no one can do that and no one needs to. Folk festivals do preserve folklore; they afford a chance for its expression in surviving forms, in revived forms, and even in adapted forms. Folk festivals enable us to understand ourselves by bringing to us the very traditions of which we, however unwittingly, are the product.

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Jamaica Plain Square Dances  
 Louise Winston Calling

Unitarian Parish House      6 Eliot St., Jamaica Plain  
 First and Third Saturdays  
 January, Second and Fourth Saturdays

8:00 - 11:00 P.M.      -      -      -      .75¢

Squares, Contras, Easy Folk Dances  
 Instruction As Needed

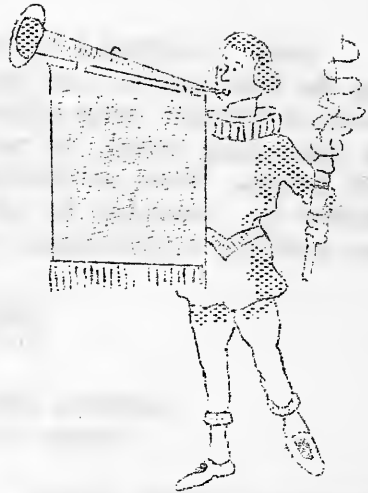
-----  
 Would you like to join a chartered trip to Greece and Yugoslavia this summer? Write at once for more information from Ernest L. Feder, 5821 Fieldston Road, New York, 71, N.Y.

If you happen to be in Richmond, Va. on a Friday night, you will want to attend an evening of International Folk Dancing at the John Marshall High School there in the city. Leaders are Glenn & Evelyn Bannerman. The group meets in room 119 of the school and all are welcome, especially visitors.

The new issue of the Folk Dance Guide is now in preparation and is expected to be on sale by the last of the year, 1965. Write to FOLK DANCE GUIDE, P.O. Box 342, Cooper Station, 93 Fourth Ave. New York 3, N.Y.

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# SOME NOTES ON THE FOLK ARTS



by E.J. Niederfrank  
Rural Sociologist  
Dept. Of Agriculture  
Federal Extension Service

What is the place of folk arts in modern United States during the advancing 20th Century? Actually the folk arts - festivals, dances, games, music, readings, and family-neighborhood customs - should have as great a place in American life today as they ever had, and to a large degree they still do.

In the first place, folk dancing and related arts provide fun and fellowship - wholesome recreation - and this will be needed more and more in the years ahead, as leisure time increases.

Still more important than this is that they add to group development - they break down reserve and shyness; provide a form of achievement, self-fulfillment and leadership development; they strengthen group unity - cooperative atmosphere and feeling of community belonging, solidarity and pride.

But most important of all, the folk arts provide a cultural heritage and family ties which add a measure of stability to living that is so important during our current conditions of great and rapid social change and of increasing diversities.

Today in the United States and other modern parts of the world, many communities are mixtures of people having different kinds of jobs and ways of living. Business and social contacts are made over wider geographic areas than ever before, also with large organizations and among people of many skills and professions. People belong to civic groups, business and professional organizations, labor unions, churches, outdoor recreation clubs, and social groups. While the great majority of thousands of families in poverty belong to little or nothing. There is greater population mobility than ever before - each year 20 percent of our families live in a different house or community than they did the year before. Mobility up and down the socio-economic ladder also has increased with our rapidly advancing technology and changes in employment. Cultural melting pots have become boiling pots of people having common interest in new types of community problems.



Therefore, surely anything that can lend sense of stability, identify and dignity to individual living and community life, through ties with one's own family history and cultural heritage is all to the good, be it among rural or urban people, affluent or in poverty.

Practice of the folk arts can and is providing all this to a great extent. They are a link with the past that is so essential in lending guidelines for the present and balance to the future. Their contribution can be especially pertinent to the human resource development of people in poverty or social alienation, for their cultural heritage is in many cases the most significant thing they have that gives meaning and endurance to otherwise deprived living.

And this is not all theory. Extension education programs relating to folk arts were pioneered years ago in Massachusetts, New York, Ohio, Indiana, Illinois, Michigan, Minnesota, Iowa and the Dakotas. Folk Recreation patterns are still practiced today in thousands of communities across Rural America - in various kinds of events, including festivals, Art shows, writing contests and the like are also important in some States. Many local leaders can and are giving assistance to such efforts.

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NORTHERN JUNKET is in receipt of three very interesting publications pertaining to American folk songs. From the Atlanta Folk Music Society, P.O. Box 7813, Atlanta, Ga. 30309, comes STRAY NOTES, the largest in size and perhaps the most pretentious, presenting each issue several present-day folk songs, news, and articles of interest to lovers of folk songs. From California State College at Los Angeles, 5151 State College Drive, Los Angeles, California, 90032, comes FOLKLORE, Volume 11 Number 1 of which contains an excellent article by Richard Chase "Folk Tradition and Scholarship". From the San Francisco Area Folk Scene comes RAG BABY, a highly interesting booklet despite its name. It is the only one of the three that gives a price per issue. It is 15 cents per issue (twice a month), \$4.00 per year, from "Rag Baby" 2944 Grove St. Berkeley, California. If you like folk songs we recommend all three of these new publications to you.

The FOLKDANCE ASSOCIATES opened their sixteenth year on September 24th. They meet every Friday night in the auditorium of St. Paul's Episcopal Church at 50th Street & South Dorchester Avenue, Chicago, Illinois.

Write to Herb Warren, Fairlee, Vt. for latest catalogs of Educational Activities.

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## FIRST HALLOWEEN MASKS

### SCARED OFF WITCHES

From Stone Ager to Lone Ranger, men have hidden behind masks.

A famed 50,000-year-old cave drawing in southern France shows a man prancing in an animal head and skin obviously worn as a mask.

Nobody knows for certain what the cave dweller had in mind. But grotesque false faces have been used in many specific ways throughout history; worship, magic-making, ceremonial dances, carnivals, drama, tribal warfare, bank robbery, and, of course Halloween pranks the National Geographic Society says.

Today's Halloween masks can be traced to those devised by ancient Celts as protection from witches and evil spirits that supposedly emerged from underground

lairs to dance and play one night a year.

Psychologists say man's penchant for masks reflects the almost universal desire of individuals to change personality. Facial disguises have a curious but demonstrable knack for freeing the emotions of the wearer, as shown by the unbridled behavior of revelers at presentday carnivals and the ferocity of West African tribesmen who masked for war.

Primitive peoples, particularly, are profoundly affected by ceremonial masks. So sacred are the masks to North America's Hopi Indians that the wearers believe themselves transformed into the spirits represented. After a Hopi ceremonial dance, each participant goes through a purifying ritual to divest himself of the spirit lest it linger and disturb him.



The False Face Medicine Society of the Iroquois Indians cut their masks from a living tree to trap its spirit within the wood. Members wore these spirit-infused disguises in treating the sick. One curious Iroquois mask of a face with a contorted mouth and broken nose represents the god who cures sickness and protects hunters. This god was disfigured, legend says, when hit by a rather large mountain.

Among old-time Sioux, a boy was given a thunderbird god mask when he began to conquer his fear of thunder to help bolster his confidence further. Adults feigned fright and offered the youth bribes to do them no harm - exactly as American parents now indulge young trick-or-treat spooks on Halloween.

Masks have been fashioned from leather, rubber,

linen, silk, paper, papier-mache, rare metals, bone, shell, clay, terra cotta, corn husks, coconuts, gourds, feathers, and felt. Around the world, however, wood is the most popular material.

Wooden specimens range in size from three-inch miniatures worn on the index finger to magnificent horned helmets towering three or four feet in the air. A small mask found in British Columbia sprouts bearskin eye brows that can be raised or lowered with hidden control strings. Some wooden masks have movable wings. On others, little doors fly open to disclose a second disguise within.

Anthropologists believe that one of the marks of a civilized society is its transformation of the mask from a magical purpose to the theatrical stage. Head-pieces worn in early Greek plays projected an actor's emotion - joy, despair, love, anger, hate - to distant spectators in the vast, tiered outdoor theaters. These masks could amplify the actor's voice as well, for some concealed small megaphones.

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BORN: To Mr & Mrs Bruce Mitchell, a son, Sean Nelson,  
May 14, 1965

BORN: To Mr & Mrs Don Miller, a daughter, Diane June,  
August 20, 1965.

BORN: To Mr & Mrs Denis Evans, a daughter Glynis Denise,  
August 23rd, 1965.

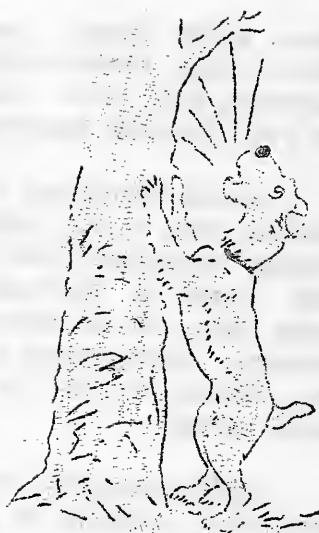
THANKS: To Edna Priest, cook book; Mary Tynkowych, cook books; Mrs. H.H. Lawler, cook books. Bob Osgood, dance program. Iva Randall, dance program; Rich Castner, 100 year old account book; Maggi Klinteberg, "Good Morning".

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# IT'S FUN TO HUNT

The Frary House Ball Room

by Emma L. Coleman in  
"Old-Time New England"  
Vol. XXIII, Number 3 - 1/33



It is the oldest house in Franklin County and with the small ell of the Willard house, is all that is left of the seventeenth century in Deerfield, Mass.

At the head of the stairs is the ballroom, beautiful in its proportions, with arched ceiling and recesses, which, like the door and eight windows, are edged with a delicate rope moulding. A small balcony for the fiddlers was built at the end opposite the mantel.

The ballroom was lighted by candles in a graceful tin chandelier, once in a Vermont tavern, and also by sconces. We dance on the floor of 1765 and sit on raised box-seats as did the ladies of that time. These, however, have not the hinged tops which allowed the grandmothers to place their red cloaks within.

Although the newer part of the house had been occupied until 1890, this room fortunately had not been seriously harmed in its days of lesser glory. Some partitions had been built but they did not reach the ceiling nor were the mouldings marred when the spaces on either side of the chimney became closets.

Of course they came here to dance. I wish we knew

more about it. The first date found (1799) is on the day that "Squire John Williams" wrote in his cash book: "1s. towards fiddlers at Erastus Barnard's wedding." This suggests thrift on the part of Erastus, for he was host as well as bridegroom, but that contributory method may have been customary. Invitations to dances in the year 1800 were printed on cards of the size of a visiting card, but were sent in the names of "managers". It was the fashion of the day for these managers to seek their lady guests at their homes and to escort them to "the Room." Perhaps this was the reason for their early hours. Three of these card-invitations now hang in the ballroom. Here is one:

#### EXHIBITION BALL

The Honor of Miss Mercy Sheldon's  
Company is requested at

E. Barnard's Hall at  
7 o'clock, P.M.

Deerfield, Sept. 2, 1802

The next year she is "Desired to attend at 6 o'clock," and a "Public Ball," in June, 1803, begins at five o'clock P.M. Surely the farmer boys would find it more comfortable to begin at five P.M. than to finish at five A.M.! The managers' names are on the cards, varying from two to eight.

Another party of 1812 is still talked about in Deerfield. To this "Aunt Annie Hinsdale," having no children of her own, invited to Barnard House twenty-four mothers of "the Street" to come with their twenty-four babies who had been born within the year.

There never could have been a more beautiful ball in the house than the housewarming given by Miss Baker in 1892, to which she asked the village people to come in eighteenth-century costume. Later that summer, our small carrier, expressing surprise to a visiting stran-

ger, said: "You don't know Miss Baker! never heard of her ball! why, they came from Boston, New York, Springfield and the adirondacks; they had hairdressers and costumes and they danced the mignonette." It was not a mignonette, but the pavane, older, prettier, and much more intricate than the minuet. It was, however, less difficult to learn than the country dances which a few older women and "Old Put", the colored fiddler, struggled to teach us. We did "Hull's Victory", "The Ladies' Triumph" and "Chase the Lady". That night we began at eight o'clock and finished at dawn.

Probably the ballroom has been more variously used in our day than ever before. In it we organized the local Red Cross and the first industry of the town, that of the Deerfield basket-makers, by bidding the old palm leaf hat braiders to "a braiding bee." We had church services, and a kindergarten exhibition, very many dances and much good music.

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The Christmas Country Dance School at Berea College, Berea, Kentucky, will be held December 26th - January 1 May Gadd, N.Y.C. heads the dance staff who lead a varied program of Appalachian, Squares, Contras, Play Party and Singing Games, as well as English Country, Sword, and Morris, Danish Folk Dances and Singing Games. Non-dance activity includes: Story Telling, Puppetry, Folk Rituals, Mountain Hymns, Folk Songs, Ballads, Recorder and Dulcimer Playing, Folk Lore Discussions. Country Dance Party Every Night With Live Music. Further information by writing Ethel Capps, Director, Box 287, Berea, College, Berea, Kentucky, 40403.

Rod Linnell holds his fifth annual Fall Dance Weekend, at East Hill Farm, Troy, N.H. November 5 - 7. Rod Linnell, Ralph Page & Ted Sannella are the dance staff and Bill Tompkins will be there once more with his wonderful Nature Slides. For reservations write to Parker Whitcomb East Hill Farm, Troy, N.H. or to Rod Linnell, Peru, Me.

# PAINLESS FOLKLORE



As a public service these pages offer the old Lunenburg Nova Scotia, "cure" for those wanting to swear off alcohol. Place a live eel in a jar of rum. When the eel has finally succumbed, remove the remains and drink the contents of the jar. Oldtimers in the shipbuilding port swear it works!

If a doctor is doctoring a doctor, does the doctor doing the doctoring have to doctor the doctor the way the doctor being doctored wants to be doctored - or does the doctor doctoring the doctor, doctor the doctor the way he usually doctors?

Sheridan Shott and Noah Nott shot it out. Nott was shot Shott was not, so it was better to be Shott than Nott. Although Nott was shot, Shott said he was not, which shows that the shot Shott shot was not shot, or that Nott was shot. Who was shot and who, like a not was not shot?

## SAGE ADVICE

The more haste, the less speed.  
 The sleeping fox catches no chickens.  
 Better three hours too soon than one minute late.

Laziness travels so slowly that poverty soon overtakes him.

A poor man finds fault with his tools.

Three can keep a secret if two of them are dead.

There's less pain to learn in youth than to be ignorant in age.

Correct in yourself what you blame in others.

If you can't help, don't hinder.

The credit got by a lie lasts only until the truth comes out.

He who tries to please everybody pleases nobody.

from Marion S. Rowley

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#### WEATHER PROPHETS

When migrating geese fly due north or south, it is believed the weather will be fair. When the flock wanders in flight to the east or west, it is likely to rain or snow. The old saying runs like this: "South or north, sally forth; West or east, travel least." When flocks fly high, it is an indication of fair weather; when flying low, stormy weather.

#### INDIAN WEATHER OMENS

When the moon wears a halo about her head, she will cry before morning, and her tears (rain) will reach you tomorrow.

When the night has a fever, it cries in the morning. (That is, when the temperature rises after nine in the evening, it is likely to rain.)

Heavy dew at night means a fair dry day tomorrow.  
 When smoke stays near the ground, a storm is near.

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## EPITAPH

This verse appeared on the Pelham, Mass., tombstone of a man who died by arsenic poisoning in 1860. The tombstone was erected by the victim's brother:

"Think my friends when this you see  
How my wife has done for me  
She in some oysters did prepare  
Some poison for my lot and fare  
Then of the same I did partake  
And Nature yielded to its fate  
Before she my wife became  
Mary Felton was her name".



Mother used to say that:

Eating pudding and milk will make your hair curly.  
You will live longer if you sleep with your head to the north.

To keep from catching contagious diseases, wear a tarred string around your neck.

If you read all the gravestone epitaphs in a cemetery, it will cause you to lose your memory.

## PROVERBS:

Who hunts two hares, loses one and leaves the other (It)

You must not count your yearlings till May Day (Eng.)

The king goes as far as he is able, not as far as he desires (Spanish)

A fog cannot be dispelled with a fan (Japanese)

If thou thinkest twice before thou speakest once, thou wilt speak twice the better for it (Quaker)

Wise men make proverbs, and fools repeat them.

It takes a great many shovelfuls to bury the truth (Ger)

Summer is the mother of the poor (Italian)

Old chains gall less than new (Eng)

Truth will out, even if buried in a golden coffin (Russ)

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### OLD-TIME TONGUE TWISTER

General Fite stormed the fort of General Fort. Fite was before Fort's fort before Fort could fight Fite but Fite's unfortified fort enabled Fort to fight Fite better than Fite fought Fort. However, Fite fought Fort until Fort took Fite's unfortified fort and then how Fort fought Fite! If Fite had fought Fort before Fort's fortified fort instead of Fort fighting Fite before Fite's fort, then Fort and Fite might not have fought.

### WEDDING RICE

Rice throwing at a wedding is an ancient practice. Both rice and grain are symbols of productivity. Hence, tossing rice over a married couple is a wish for fertility and a healthful productive life.

### YOUR FORTUNE

Kiss the first person you meet after you see the new moon, and you get whatever you wish for. Or at least you will get a present within a month.

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October 1965

# NEWS

LES FEUX FOLLETS, a company of 65 dancers, singers and musicians presented their program of Canadian national dances May 24-29 at O'Keefe Centre, Toronto. Following this engagement, the company tours the Pacific Coast, Washington, D.C. and Stoneybrooke, N.Y. They are also slated to represent Canada at The Commonwealth Arts Festival in England in September.

NORTH OF BOSTON CALLERS ASSOCIATION hold their annual Square Dance at the Melrose Y.M.C.A. Melrose, Mass., Wednesday, November 10, 1965. 8 to 11 P.M. Admission .75¢. Member Callers Calling.

DICK CRUM will hold a Balkan-Slavic Workshop November 6-7 at the Brown & Nichols Gym, Cambridge. Phone the Taylors, 62 Fottler Ave. Lexington, Mass. for further information.

COMMUNITY FOLK DANCERS of Hartford, Conn. announce the following special dates: November 17 - Ralph Page in an evening of traditional squares, contras, lancers. December 1 - Conny & Marianne Taylor, traditional folk dances.

Ralph Page calls for an evening of traditional squares contras and lancers at the John Marshall School in Richmond, Va. Friday, December 3rd, and in Philadelphia's Folk Dance Center afternoon and evening on December 4th. All are invited to either place.

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